Neo-romantic.

(1) The term is used to refer to the return to emotional expression associated with 19th-century Romanticism. In 1923 Schloezer used it to contrast Schoenberg's expressiveness with Stravinsky's neo-classicism. In works such as Hindemith's Mathis der Maler (1934–5), 'neo-romantic' refers to the composer's return to tonality as a structural and expressive element. In the 1940s, composers such as those of La Jeune France conceptualized their music as neo-romantic to suggest a rupture with modernist tendencies. As Baudrier put it, they wished to 'create a new language … based on no classicism, no pre-existent structures'. They addressed 'aesthetic problems from the social rather than individual perspective'.

Since the mid-1970s, neo-romantic has become synonymous with neo-conservative post-modernism, especially in Germany, Austria and the USA. The Horizons '83 and '84 concerts sponsored by the New York PO drew public attention to the aesthetic. Unlike works of the 1960s that cite older traditions (Kagel), neo-romantic works appeal directly to the emotions. In their Third String Quartets, for example, Rihm uses the expressive gestures of late Romantic music, 'though with a structural thinking entirely typical of the 20th century' (La Motte-Haber), while Rochberg writes 'a music of remembering' like that of Beethoven and Mahler; its movements 'could almost be mistaken for discoveries from the past' (Rockwell). Others, like del Tredeci and Zwilich, incorporate tonal harmony, tunefulness and forms rooted in the 19th century. By pleasing the ear, using standard orchestral forces and writing operas and symphonies embodying this aesthetic, neo-romantics have succeeded in attracting large audiences.

(2) The word is also used to describe the revival of folk culture in England from the early to the mid-20th century, including the 'folk-inspired

emancipation of English music from German hegemony' (Trentmann). It refers to the movement's critique of modernity, obsession with nature and emphasis on community, the unconscious and pantheism. What made the return to traditional Romantic elements new in the work of such composers as Vaughan Williams, Holst, Delius and later Tippett, was their interest in communitarian ideals rather than solitary transcendentalism.

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